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Han-Shan, a Sumi painting by Rob Kostka, from the exhibition "From the Sacred Mountain," at the Dankook Center in Ashland. See Artscene, page 28.

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JEFFERSON

Monthly

NOVEMBER 1996

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Thanksgiving provides an opportune time to reflect on the sacredness and interconnectedness of all life. As the holiday approaches, Ross Herbertson expresses his reverence for life through a powerful look at the passing of it.

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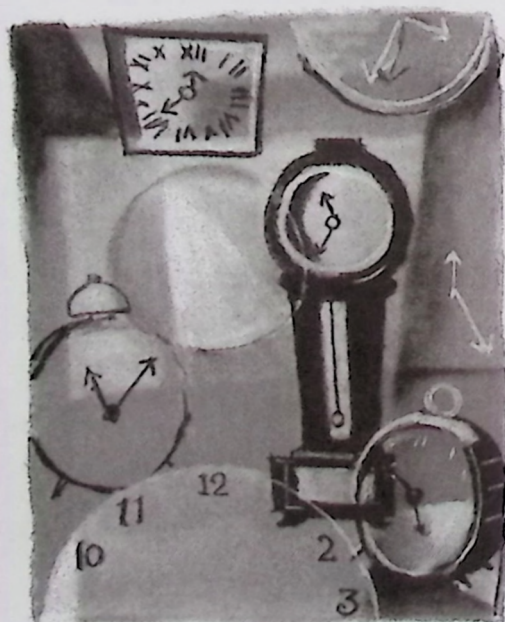
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TUNED IN

Ronald Kramer

Radios, Computers and the Internet

In the world of communication and information there is a huge difference between what's possible and what's useful. Comedians often use this truism to poke fun at the entertainment and information industries which often focus on what technology makes possible. On a situation comedy recently, a husband became enmeshed in describing to his wife the intricacies of wattage, speaker design and mumbo jumbo accessories associated with his recently purchased stereo system. His wife just wanted to be able to push a button, turn on the stereo and listen to music.

Most literature, advertising and media coverage tends to present media systems in the way that the husband looked at them—but the wife was right.

A comparison of radio's development to that of the computer is interesting in that regard. The earliest radios were exceedingly simple (hobbyists could make one with an oatmeal box, a long length of wire and a piece of crystallized rock). Seeking better performance and new features, radios became more complex devices which few citizens could build on their own and which many found difficult to operate. A plethora of dials made tuning in a station complex and slight operating mistakes could instantly zap an entire radio full of tubes—tubes which in 1925 cost \$6.00 each! Unsightly (and smelly) batteries and wires cluttered up the living room and any radio which claimed to be "portable" was big enough to occupy the entire back seat of your Model A.

But Americans, like that situation comedy housewife, just wanted to be able to turn it on with one button and listen to pro-

grams. And so, within ten years of radio's development, they could. Thirty years after radio's development you could slip a portable radio into a large pocket or purse

and carry it around with you. Now radios can be slipped into a computer so that the radio can be listened to through, and while using, the computer.

The explosive invasion of computers into American homes will follow a similar evolutionary path.

The first computers were capable of being constructed by hobbyists—although not as easily as building an oatmeal box radio—but they came with

no programming built in and were very slow. In a little over ten years time, computers have been made more powerful, compact, aesthetically pleasing, easy to use and generally useful. But no one has begun to attain the housewife's "I just want to push the button" level of simplicity in order to produce a uniform, and useful, level of service—yet.

In many ways the most powerful tool speeding the incorporation of computers into American life has been the Internet—a complex, and little understood, mixture of technology and promise. Increasingly Americans are tantalized by the Internet's potential, just as Americans were intrigued by the possibility of listening to people talking through the radio, hundreds of miles away from them, seventy years ago. The prospect of receiving news and listening live while major events unfolded, was being discussed then but was nowhere near a reality. Similarly, the Internet's promise of easy access to information riches is drawing Americans to it in droves.

For many, the Internet—and its use—remains a mumbo jumbo of terms, icons and

complex links. Increased use and popularity of the Internet will, however, eventually lead to the "one button" simple system upon which the successful adoption of virtually all new technology ultimately relies. Your new stove, for example, may have uncounted features—many of which you don't know how to use without taking out the instruction book and few of which are really important on a daily basis—but you wouldn't buy it if you couldn't turn just one button to heat a burner—which is probably what you use your range for 95% of the time.

Equally intriguing is the question of the ownership and control of the Internet. Actually an incredibly complex web of pathways, individually owned and controlled, it's amazing that the Internet functions at all. But if history tells us anything about the process of industrialization and economics of business, it is unlikely that the Internet will continue to have this populist character thirty years from now. If it follows the model of most industries, it will become owned and dominated by a handful of large, corporate owners. Alternatively, if the dangers inherent in that type of consolidation trouble politicians, it will be regulated by the government just as the Federal Communications Commission was established to regulate the small, locally-owned radio stations which developed the radio industry. But we are in an era of anti-government sentiment and the prospect for federal regulation of the Internet seems murky at best.

The Internet's function will eventually become simple to use and universally incorporated into the lives of Americans. Just who controls it will have a great deal to say about how America's self-concept and how Americans live their lives in the twenty-first century.

Stay tuned.



Ronald Kramer is JPR's Director of Broadcasting.



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SPEAKING OF WORDS

Wen Smith

On the Horns

Every husband now and then faces a question he'd rather not answer. It happened the other day while my wife was reading the local newspaper.

"What do you think of this?" she said, tapping a headline and handing me the paper.

The headline: "Age gracefully or get cosmetic surgery—that's the question."

"Bad parody of Hamlet," I said. "The columnist thinks aging gracefully is *to be*, and having cosmetic surgery is *not to be*."

"Okay, which do you think I should do?"

"I know you," I said. "You will age gracefully."

"You don't think I should have a face-lift?"

"Hamlet said it about women: 'God hath given you one face and you make yourselves another.'"

"He was talking about cosmetics," she said, "not about plastic surgery."

"It's your face. You should do what makes you happy."

"Looking my best would make me happy," she said. "So would growing old gracefully."

"You want to have it both ways."

"I guess that's right," she said.

"This columnist says, 'It's what's inside—not what's outside—that counts... But...we feel a lot better inside if we know we're putting our best face forward.'"

"She agrees with me," my wife said.

"It's a false dilemma," I said.

"You mean a false face?"

"No, I mean it's not an either/or matter, a question of to be or not to be. Hamlet thought he had to make a choice, take action or lose his soul. He didn't realize he might do both."

"Hey," she said, "you mean I can do both?"

"Sure. Have your face-lift *and* grow old gracefully."

"That's a relief," my wife said.

"Just think how many people get the

willies over false dilemmas. This columnist didn't mention all the unfortunates who avoid the face-lift and then grow old—with no grace at all."

"That's what I'd call *not to be*," my wife said.

"But I guess some people think having a face-lift is losing face."

"So they save face," I said, "and eat their hearts out wishing they had a better one. It's all in the head."

"Would you rather lose your head or lose your heart?" she said.

"You mean if I had to make the choice?"

"Yes, you're on the horns of a dilemma."

"I made the choice once, but I kept my head. I fell in love, and I married you."

"Don't they say you lose your head when you fall in love?"

"That's why they call it *falling*," I said, "but that's another false dilemma."

"Could Romeo have fallen for Juliet without losing his head?"

"Sure. He didn't *have to* do both. It was his tragedy that he was too young to know that."

"So when you're on the horns of a real dilemma, you *have to* do one thing or the other. If it's a false dilemma, you might do both."

"Or neither," I said.

"All right, so maybe I'll have my face lifted *and* grow old gracefully."

"If your heart's set on it," I said, "to a surgery go."

She didn't need the face-lift, certainly not yet. But I figured that answer was the best way for me to get off the horns of the dilemma. And to save face. I got a lift out of that. ■

Wen Smith's commentaries are heard occasionally on *Monitorradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

Jefferson Public Radio and the SOSC Program Board present

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Singer/Songwriter
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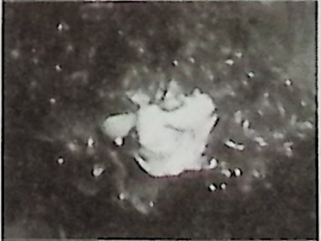


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Cheryl Wheeler

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JEFFERSON OUTLOOK

Russell Sadler

The Republicrat Monopoly

The heavy hand of the corrupt oligarchy dominating American public life is rarely more naked than it is in the transparently partisan decision to dump Reform Party candidate Ross Perot from the presidential debates. Ever since Ross Perot was nominated to head the Reform Party he financed he has been the subject of ridicule from the left and right. Perot is a scold. Perot is a whiner. Perot is slightly crazy. Perot is paranoid. Perot is unstable.

Perot's varied critics all have one thing in common. They are all part of the permanent government in Washington—the 90,000 insider lawyers, lobbyists, columnist/talk show celebrities, tax exempt foundation program directors and the "fellows" they finance—the whole network of people frantically trying to decide what the rest of us should be thinking.

From the Heritage Foundation to the Economic Policy Institute to the Cato Institute these misnamed "think tanks" and their "senior fellows" adopt scholarly trappings to give their anonymous corporate contributors' political prejudices a patina of academic legitimacy.

These tax subsidized public relations mills artfully confuse ideas with propaganda, thinking with marketing. They bully reporters into covering their non-studies and pseudo-events in the name of "news coverage" or "presenting the other side." Their "fellows" are quoted as "experts" even though most of them have never been anything but political operatives. Few have practical experience in anything resembling the real world.

The cranky, curmudgeonly Ross Perot represents a threat to the permanent government's stanglehold on the national political discussion. In 1992 Perot used his own millions to bull through the ideological bunk and baloney thrown up by the Bush

and Clinton campaigns and force both major party candidates to discuss the issues that worry most Americans—such as their declining standard of living.

No sooner was the election over than these real issues disappeared from the public discussion and the smoke-screen issues reappeared as the permanent government in Washington reasserted its influence over the media stationed in Washington. Public discussion of real issues broke out again during the primaries as Pitchfork Pat Buchanan bulled his way through the carefully constructed ideological bunk and baloney to discuss the real issues causing

voter anxiety. The columnists/television celebrities who shill for the permanent government in Washington ridiculed Buchanan just as they ridicule Perot. Buchanan had become a "liberal." Buchanan was a loose cannon on the deck of the conservative warship. Discussion of these real issues disappeared again once the primaries ended and reporters and politicians returned to the influence of the permanent government in Washington.

Buchanan's mobile mouth was duct-taped during the carefully orchestrated love-in that passed for the Republican convention in San Diego. Jack Kemp was drafted by Movement Conservatives as the lackluster Bob Dole's running mate specifically to debate the voluble Ross Perot and keep the public discussion on the ideological straight and narrow. But how much better would it be if no major party candidate had to put up with Perot at all.

The Commission on Presidential Debates has done the dirty work for the two major parties. The Commission sponsored presidential and vice-presidential debates in the last two presidential elections. Chaired by former Democratic National

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Committee chairman Paul Kirk and former Republican National Committee chairman Frank Fahrenkopf, this 10-member panel of party hacks and capital insiders "recommended" that Ross Perot be excluded from the presidential debates because he had no realistic chance of being elected. The panel even conducted a "survey" of Washington-based political reporters to confirm their predetermined conclusion.

Ross Perot won 19 percent of the vote—21 percent in Oregon—during the 1992 presidential election. "But he didn't win a single electoral vote," complains Kirk. Neither Barry Goldwater nor George McGovern won many electoral votes when they ran for president, but no one had the temerity to prevent them from participating effectively in the campaign.

"Perot is not doing well in the polls," says Fahrenkopf defensively. Neither is Bob Dole. No less a political authority than Pat Robertson with his personal pipeline to God insists it will take a miracle to elect Dole president. Surely that is as credible an assessment as consulting a gaggle of Washington political reporters on Perot's chances. Should we just cancel the election and declare Bill Clinton president for life—or at least until he fades in the polls? It is the voters' job to decide whether Ross Perot has a chance to get elected. That is why taxpayers are punting up \$30 million to finance his campaign.

A presidential campaign is as much about publicly discussing issues as it is about winning. The weak justification for barring Ross Perot from the presidential debates is so transparent there must be something else behind it. And there is.

The real purpose of Perot's nakedly partisan exclusion from the presidential debates is reducing the potential voter support for the Reform Party. If Perot gets just 5 percent of the vote this election the Reform Party qualifies for half the public campaign funds of the two major parties in the next election—a ready platform for some new national third-party candidate. In the unlikely event Perot gets 25 percent of the vote, the Reform Party qualifies for the same public financing the Republican and Democratic parties receive four years from now.

The job of the Commission on Presidential Debates is protecting the Republican monopoly on national politics and the candidacies of Billy Bob Dolton and Jack Corp. Perhaps the motive for the Commission's decision to

CONTINUED ON PAGE 15

Jefferson Public Radio and the SOSC Program Board present

Joe Henry in concert

Friday, November 22 8pm
SOSC Britt Ballroom

General Admission

General Public: \$16 SOSC Students: \$8

After his second major-label album, *Billboard Magazine* compared Joe Henry to Van Morrison. Indeed, Henry's soulful delivery and poetic writing deserved the stardom equal to this comparison. But it didn't happen.

After six albums and a dozen patient years, Joe Henry's memorable music is only now beginning to gain the audience justified by his critical acclaim.

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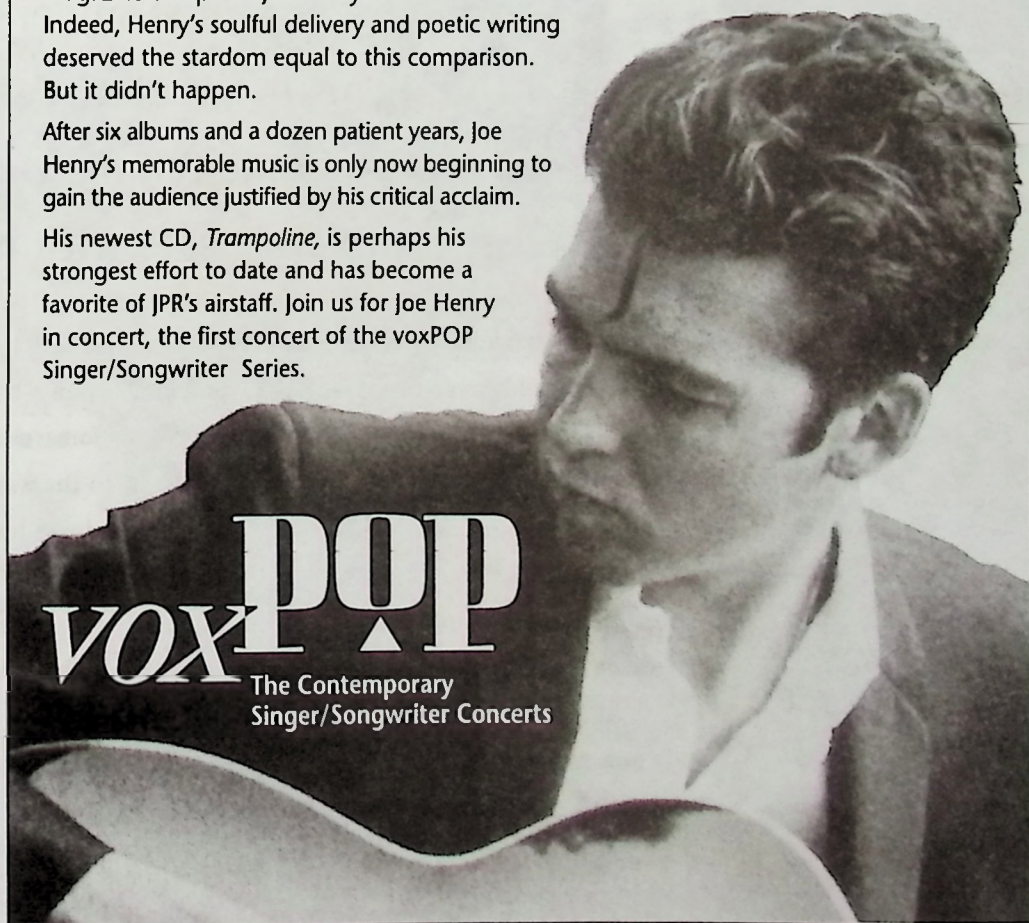
Austin American Statesman

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voxPOP
The Contemporary
Singer/Songwriter Concerts

A Matter of Life and Death

A Thankful Remembrance

I am a killer. With a sharp knife I have taken the lives of both friends and strangers. I think this is a major reason so many people tell me they feel completely safe with me.

One particularly vivid murder was in the Fall after Benjamin, my first child, was born. I laid a yearling lamb upon a table in the sheep corral, and pinned him down with my forearm. He stared up at me with a steady, open gaze identical to the way in which my newborn son locked eyes with me. The lamb knew that I was his killer. Although he didn't struggle, he didn't break eye contact. I leaned over and kissed him on the nose, and rubbed my face affectionately against his cheek. On his breath I smelled the pungent sweetness of grass fermenting in his belly. I felt his terror, and his surrender to me and to his fate. I gently spoke a prayer for him in the soothing voice I had developed for bedtime stories:

*All life is one
And everything that lives is sacred.
Plants, animals, people,
All of us eat that we may live
And in turn we nourish others.
Let us give thanks for the lives which have died
That we may have food.
Let us eat consciously
And resolve through our work
To repay this debt of our existence.
May it be so.*

Then I poised the point of a knife at the most vulnerable part of his neck. I took and released a breath, attempting to steady my intention for a quick and graceful stroke. As I did so, I fell again into his gaze, the same infinite openness of Benjamin, the same preconscious connection to life. I became momentarily disoriented. As my field of focus narrowed into the dark depths of his eyes, I lost my ability to differentiate between the baby sheep and the baby human. I plunged the knife all the way through the neck, severing arteries on both sides, then pulled the sharp edge toward me to open a yawning, pulpy red cavern. In a fluid motion I broke the neck bones apart with my other hand, then flipped the knife around to sever the spinal cord. With that abrupt interruption to the nervous system, the body for the first time bucked and flailed in the throes of death. With another tug I finished breaking the neck, and with another smooth slash of the knife I stood holding the severed head in my hand. Sticky, foaming blood gushed in hot pulses onto my wrist and forearm, and I knew in the depths of my being that I had just killed my newborn child. The blood that I spilled was not like his, it was his. I had murdered my son. All life truly is one.

In our culture, the three biggest taboo subjects are sex, money and death...arguably the three most engrossing aspects of our lives. I frequently offer to include other people's children in the slaughters I execute here on the ranch. Parents' responses to the invitation generally range between discomfort and horror. Yet the children who do witness the reverent process of this life-defining event are almost always fascinated, and enthusiastically barrage me with a cascade of excellent questions about how the body works. They are amazed that such a slight interruption to the rhythms of a

body by the thin edge of a knife can result in such sudden finality. Death renders life to be a fragile miracle. One is never more exquisitely aware of life than when in the immediate presence of death.

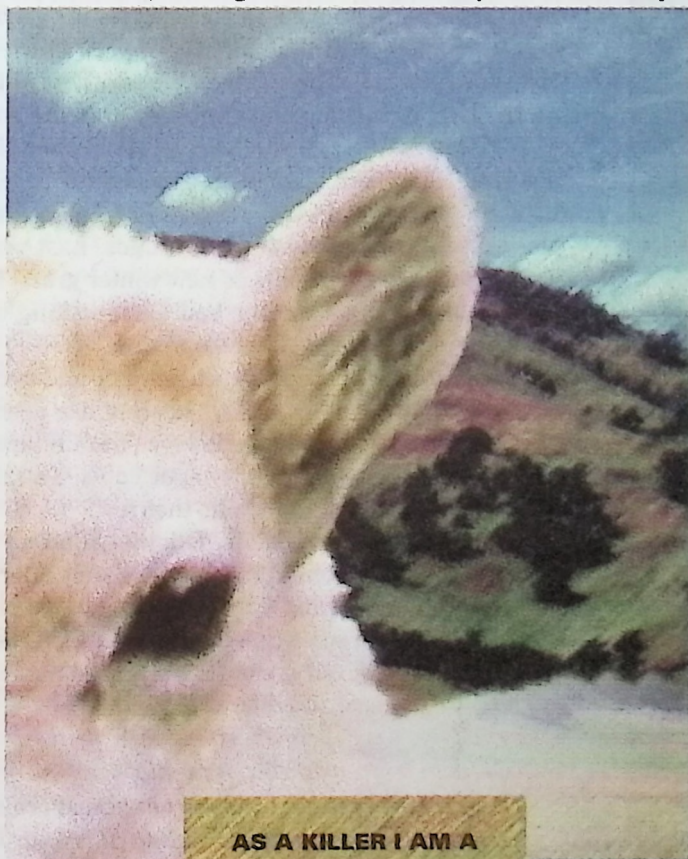
From their infancy, our four children have watched animals and plants come into being and leave their being. For them, these events are inseparable. Once, when Ben was about four years old, we went to dinner at a friend's house and they served lamb. Ben innocently and excitedly asked, "What was your lamb's name? Was it a white lamb or a black one?" To him, eating meat meant eating a good friend. If you've helped an animal to be born into the world, and played with it on the pasture hills, and watched it eat grass for the first time, and trimmed its hooves and cut its hair, then you have a very personal relationship with your food. To me it feels distasteful and unseemly, as well as indiscreet, to take a total stranger into one's body. I've seen bumper stickers that say, "Love animals, don't

eat them." Isn't the whole relationship more integrated if one both loves them and eats them?

This past Thanksgiving day Benjamin and Jeffrey were the first people awake on the ranch. They arose before dawn and dressed quickly. It takes an entire day to cook a large turkey, and they knew we'd be slaughtering our meal at daybreak. They were determined not to miss this event. Although these two boys have participated in countless slaughters, helped pluck an untold number of birds, seen many sheep and goats slump into death, and even though the experience is deeply familiar to them, still the power transpiring in that moment profoundly moves their spirits. Death makes sense to them.

Margaret, my father's mother, died nearly four years ago in the same house in which she was born. That day she had gone dancing at the senior center, then

strapped on her fanny pack and took a long walk through the streets of Berkeley, revisiting routes imprinted over a lifetime. She cooked dinner for her daughter Gail, and the two of them enjoyed a friendly argument over which of them would do the dishes. At one point Margaret was telling Gail about her day, and spoke of how much Berkeley had changed in the course of eighty-three years. She said, "Now if I go and die sometime, I don't want you to cry about it. I've lived a good life, and nobody is happier than I am." She went to bed that night, and never woke up. Jeffrey came into the bedroom with me that morning, and watched me light smudge and say a prayer. Then I stroked her hair, and kissed her cheek, and cuddled with her for one last time. Benjamin waited in the living room until the undertakers came, and the three



**AS A KILLER I AM A
SAFER COMPANION
THAN MOST.
AS A CONSCIOUS KILLER
I AM DRIVEN TO A
DEEPLY HEARTFELT
THANKFULNESS FOR
THE SANCTITY OF LIFE.
I AM FORCED TO
ACKNOWLEDGE
THE PROFOUND DEBT
THAT I OWE.**

ARTICLE BY
Ross Herbertson



of us returned home. Margaret was herself a twin, and three days later our twins were conceived.

This year my other grandmother, my wife's father, and my sister's husband may all die. All have surprised the medical experts with their tenacity. All three know for certain that they are perched on the narrow edge between life and death. Many of the others among us forget that we, too, balance on that same edge. We need miss only the next breath to make the crossing ourselves. It takes only the tiniest of interruptions to our rhythms to send us across.

I went hunting wild pigs yesterday. These animals were originally brought to this country by Russian fur traders hundreds of years ago, became feral, and now thrive on the acorns of oak grasslands. A biological research preserve owned by the California Academy of Sciences is being decimated by this introduced species; the pigs are wreaking havoc with the Academy's studies of the ecosystem. The only natural pressure exerted on this species is by mountain lion, and the numbers of lion cannot rise to match the numbers of pigs. At the request of the researchers, my friend Henry invited me to join him and four others in reducing the carrying capacity of pigs on the land by introducing predatory pressure on their numbers.

Armed with maps, experience, and rifles, we divided the land within the reserve into districts. Henry and I paired up on a central ridge, and as the sky brightened with dawn light we hiked uphill. Above a sea of fog, our hillside loomed as a large island of grassy slopes and wooded swales and ridges. Last year's dead grasses held the dew and dropped it onto the shoots of new winter grass. The rooting of the pigs under the oak trees looked as if a tractor had been disking over the sod, with expanses of deep trenches plowed through moist ground.

As day broke a breeze blew the fog up and over us, enshrouding us and reducing visibility to a few yards. Pigs have hearing like deer, and a sensitive nose like a dog. Our eyes are sharper than theirs, however, so our hope was to see them at a distance upwind and out of earshot before they spotted us, a strategy called "spot and stalk." With the fog, though, the advantage was theirs.

Henry and I separated, he following a power line and I traversing over to the road where we would rejoin. Almost immediately after separating I saw fresh spoor: rooting that was hours old and fresh pig shit. I slowed my pace, listening better. The more I listened the slower I went, and the stronger I felt their presence. I sat down so that I could fully listen. I took out my water bottle and poured an offering onto the ground. I took a pinch of tobacco, and offered this prayer:

*Oh wild boar, wild sow, feral pig,
You whose ancestors came from across the ocean
You who now make these rolling hills your home
You who eat from this land
You whose life disturbs others,
I speak to you as one
Whose ancestors came from across the ocean
Who now makes these rolling hills my home
Who eats from this land
And whose life disturbs others.
I speak to you not as a master
Who comes to take your life
But as a brother who seeks to join our lives together.
If this is your will, as well,
Then I ask that you present yourself to me
Or to one of these other able men
That your life may pass from one to the other swiftly
And with as much grace as possible.
Today is a good day to die.
May it be so.*


I tucked the tobacco into the ground at the base of last year's dead yarrow stalk, where this year's new feathers of green were sprouting. Not wanting to smoke tobacco and alarm the pigs, I instead placed a pinch of it in my cheek. Feeling complete with these observances, I placed the objects back into my fanny pack and was about to zip it up when I was rocked by the close concussion of a large caliber rifle, immediately followed by a second report. I slowly stood up and made my way to where Henry had cleanly shot two sows from the only pigs even seen that day. All life is one. We are all connected.

The night before this hunt I was at a party honoring a retiring environmentalist, an event hosted in the Marin Rod and Gun Club. While standing with three influential women who are dedicated to preserving the natural world, our conversation turned to the stuffed elk and deer heads mounted on the walls. They could not fathom how or why a person would shoot a wild animal. It was a heartfelt and candid discussion, from which I drew the conclusion that hunting, especially the killing, cannot be explained. The experiences of a person's life either render hunting to be a confirmation of human participation in nature or of human estrangement from nature.

I believe that it is crucial to be aware of death in order to be alive. I confess to an impatience with people who claim moral reasons to eat chicken but not beef, or fish but not chicken, or vegetables but not fish. I wholeheartedly support people choosing to eat low on the food chain, but I don't want to hear a rationalization that one form of life is superior to another. Decapitating a head of cabbage and cutting the head off a steer interrupt both lives. To say that one death is different from another death denies that all life is one, and merely belies one's discomfort with death.

As a culture, we attempt to deny the implications of death. However, individuals who choose to face the interconnection of all life and to embrace the inevitability of death take one of two approaches: a doctrine of non-harming or an immersion in gratitude. To do no harm, as attempted by the Jains in India, would include sweeping one's path so as to not step on insects, covering one's mouth so as to not inhale microorganisms, eating only fruit and nuts that have already fallen from trees, and filtering water before drinking. While this is a vivid practice in mindfulness, it is of course futile. In every moment our bodily processes kill millions of the microflora and fauna that live symbiotically and parasitically within our bodies, and there is no way to literally do no harm while alive. The other approach is to accept that for us to live others will die, and to immerse ourselves in conscious gratitude for this incessant passing of the life force through us.

Thus I say that as a killer I am a safer companion than most. As a conscious killer I am driven to a deeply heartfelt thankfulness for the sanctity of life. I am forced to acknowledge the profound debt that I owe for all the lives which have been sacrificed by my very presence in the world. As one who continually confronts with mind and heart and hand and soul the question, "Who am I to decide that another will die that I may live?", I am humbled by the delicate miracle of the life force. As one for whom the awesome responsibility of death weighs on my daily life, I have no need to sublimate this primal task into culturally sanctioned diversions. I have no urge to compete against coworkers, to dominate those with less power, to satisfy bloodlust by watching professional gladiators, or to abuse others as a confirmation of my potency. My killing is clean. It's a reason I can be so gentle. ■



**THE EXPERIENCES
OF A PERSON'S LIFE
EITHER RENDER
HUNTING TO BE
A CONFIRMATION OF
HUMAN PARTICIPATION
IN NATURE OR
OF HUMAN
ESTRANGEMENT
FROM NATURE.**

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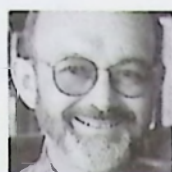
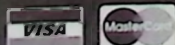
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NATURE NOTES

Frank Lang

Cedar Waxwings

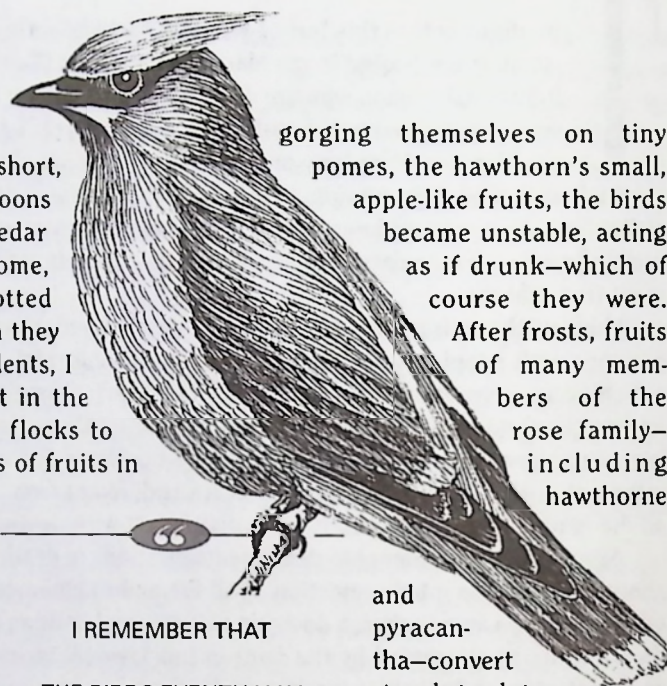
Those masked bandits are back! Not the short, fat, waddley ones, raccoons (they never left) but cedar waxwings, those handsome, black-masked, top-knotted dandies of the air. Although they are permanent Oregon residents, I seldom notice them except in the fall, when they descend in flocks to strip my *Pyracantha* shrubs of fruits in hours.

Pyracantha, or fire-thorn, get its generic and common names from the painful reaction between human flesh and certain substances on the plant's sharp thorns. I put up with my *pyracantha* because of its colorful display of orange fruits in autumn and the host of birds it attracts. I hate it when I prune it, but I love it in the fall.

The cedar waxwing is distinctive with its velvety black mask, fawn colored head and crest that fades to olive yellow on the flanks, and yellow on the belly. The dark tail ends in brilliant yellow, and the shorter wing feathers are often tipped with red appendages.

Rarely in southern Oregon, the cedar waxwing's somewhat larger northern cousin, the Bohemian waxwing, appears. The Bohemian has white spots on its wings, a grey belly, and a chestnut patch at tail's base. Otherwise, quite they are similar to cedar waxwings with crest and mask.

Sometimes birds visiting fruit-laden shrubs and trees get an unusual surprise. As a child, I recall a flock of waxwings descending upon a fruit-laden hawthorn tree in my parent's yard on cold fall day. After



I REMEMBER THAT

THE BIRDS EVENTUALLY

SOBERED UP AFTER A

CONSIDERABLE PERIOD OF

STAGGERING ABOUT.

gorging themselves on tiny pomes, the hawthorn's small, apple-like fruits, the birds became unstable, acting as if drunk—which of course they were. After frosts, fruits of many members of the rose family—including hawthorne

and *pyracantha*—convert stored starch to sugar. Native yeasts on the fruits then ferment the sugars to alcohol. Proof enough to stagger even larger birds like robins, which can fall victim to the same fate. I remember that the birds

eventually sobered up after a considerable period of staggering about. I wonder what might have happened if the neighbor's cat had come across the bacchanal. □

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Robert Bonfiglio

Music for the Common Fan



Expect an uncommon experience when the Rogue Valley Symphony features "America's leading harmonica virtuoso" (*New York Times*) at its November 22-23-24 concert series.

"I'm on a mission," says Robert Bonfiglio. "I love rock and roll. I dance to it. But Mozart does something to me that rock doesn't do, and Stravinsky does something Mozart can't do. There's as much emotion in playing Bach as there is playing blues."

He considers it all "music for the common fan" and is determined to expand America's musical horizons in all directions—folk, jazz, blues, and the classics.

The popularity of his concerts proves his point, according to the Symphony's executive director, Francis Van Ausdal. "The best concert I've ever managed was Bonfiglio playing a very serious classical program and cutting loose with the blues afterward. Both halves knocked the audience out. People are still talking about what a good time they had."

People often ask Bonfiglio whether there is enough classical repertoire to back up a concert career. The answer is yes, about 60 concertos for harmonica, by such distinguished composers as Darius Milhaud, Malcom Arnold, Alan Hovhaness, Ralph Vaughan-Williams, and Heitor Villa-Lobos. It is the Villa-Lobos he will play here, along with an orchestral medley of Stephen Foster songs. A few days before he arrives in the Rogue Valley, he will play the same program with the Oregon Symphony.

Born and raised on an Iowa farm, Bonfiglio started as a blues player who wanted to emulate his heroes—Sonny Boy Williamson, Junior Wells, James Cotton. When he sensed greater possibilities in the instrument, he moved to New York to study privately for five years with the

Chinese master, Chamber Huang. He paid the bills by playing harmonica tracks for commercials, films, and television series.

"You name it," he says, "I did it. All the airlines, *Ryan's Hope*, *General Hospital*.

Every kind of dog food and cat food. Even *China Beach*. One time I went in for what I thought was a Hertz truck commercial and it was a Certs breath mint commercial. I played this hard trucker's music. I guess everyone who saw it went out and rented a truck!"

He also earned degrees in composition at the Mannes College of Music and later at the Manhattan School of Music, where he worked with composers Charles Wuorinen, John Cage, and Aaron Copland.

Bonfiglio plays a sophisticated 16-hole Hohner chromatic instrument that is about 12 inches long and spans four octaves plus two notes. It's a far cry from the one octave diatonic harmonicas most kids begin with. Diatonics are easy to noodle around with and 20 million Americans do just that. "At one concert I asked if there was anyone who had never played the harmonica," he says. "Only six people raised their hands."

When complete mastery of a concert chromatic is the goal, however, it's a different story. "It's a very difficult instrument to play well," he says. Even though he gives about 70 concerts a year, he still practices four hours every day.

What about his mission? Although he remains the only true virtuoso touring American concert halls, Europe boasts several and they, too, are commissioning serious works, so the repertoire is growing steadily. Among ordinary folk, the harmonica's appeal crosses all boundaries: hosts for the 1995 international

PEOPLE OFTEN ASK
BONFIGLIO WHETHER
THERE IS ENOUGH
CLASSICAL REPERTOIRE
TO BACK UP A CONCERT
CAREER. THE ANSWER IS
YES, ABOUT 60
CONCERTOS FOR
HARMONICA

ARTICLE BY
Nancy Golden

the 1995 international CONTINUED ON PAGE 31



Family Insurance Checkup

David Wise/Grants Pass/474-9473

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ONLINE

Joe Loutzenhiser

Five Great Programs for the Price of None

This month I would like to direct your attention to five great programs available on the Internet for free.

I am making a few assumptions about you as a computer user. First, most of these programs are for Windows 95. That may seem unfair to those Macintosh and UNIX users, but I feel that the most exciting developments in Internet client software are occurring on the Windows 95 platform. Second, I suggest that you be familiar with downloading files from the Internet, whether it be through your web browser or with an FTP (file transfer protocol) program. Last, and most important, you must be comfortable decompressing files, either with PKUNZIP or from a self-decompressing executable, and then installing software from the extracted files.

Microsoft Internet Explorer

(www.microsoft.com/ie)

The web browser war between Microsoft and Netscape is far from over, but at the moment Microsoft's Internet Explorer (IE) is clearly better than Netscape Navigator. For most operations, the browsers are fairly equal. IE's advantage lies in ease of use. IE's interface is easily customizable, and many of the operations that require user manipulation in Navigator are done automatically in IE. IE integrates well with Windows 95, even adding a few features to the operating system. Options are available both from within the browser or from the Windows 95 control panel icon labeled Internet, allowing you to configure the browser offline. IE also takes less time to load than Navigator.

IE is supported by Microsoft's Knowledge Base, an immense database of technical information on Microsoft products available on their web site. If you encounter difficulty, most likely you can find a solution in the Knowledge Base. Microsoft is open about problems with their products; there

is even an IE "Known Issues" web page to help you (www.microsoft.com/IESupport/content/Issues). These resources alone make me prefer Microsoft products.

There is an almost intangible element to IE. It just feels and looks better. Microsoft always does usability research when creating a product, which results in better-designed software. Navigator's interface has not changed much since the early versions, and is beginning to feel a bit tired and clumsy. Microsoft had the advantage when developing IE of not having users accustomed to a particular interface, allowing them to innovate.

And IE is free. Netscape's web site states, "Individuals, businesses, and government organizations may evaluate Netscape Navigator free of charge for up to 90 days." After that it's about \$50.00 or you're a software pirate. Netscape has never enforced this license agreement in the interest of gaining market share, and the majority of Navigator users behave as if it is free. Ironically, some of the most staunch Netscape supporters I know have not purchased a legitimate copy.

Microsoft Internet Mail and News

(www.microsoft.com/ie/download/ieadd)

If you do decide to use IE, I would also recommend Microsoft Internet Mail. It is a fast and simple email client, much less cumbersome than Microsoft Exchange (now known as Windows Messaging) or Eudora. As with IE, the interface is clean and easily customizable. If you already have an address book in Exchange, it can be imported into Internet Mail, easing transition. It also integrates well with IE, but both can be used independently, keeping program load times short.

Free Agent

(www.forteinc.com)

Although Microsoft Internet News is not a bad newsgroup reader, Free Agent is

an excellent one. Although not as simple as the Microsoft products, Free Agent compensates with power. For large newsgroups you can perform text searches on downloaded headers, a critical feature for finding responses to your postings or specific information in Technical Support forums. Free Agent also makes good use of the right mouse button and toolbars, allowing most operations to be done efficiently.

FTP Explorer

(www.ftpx.com)

FTP Explorer is an FTP program with the familiar Windows 95 Explorer interface. It is a truly elegant program that takes the pain out of downloading files from FTP sites. I have yet to find another FTP program that approaches FTP Explorer in quality and ease of use.

Even though FTP Explorer is beta software, I have yet to find a bug during extensive use. And FTP Explorer is supported by an excellent web site containing lots of helpful information (and it plays the "Gilligan's Island" theme!). Note that FTP Explorer is free for home, but not business, use.

PointCast

(www.pointcast.com)

PointCast is a revolution in the distribution of news and information. The gist of the concept is that you configure the software to download and display only news articles in categories in which you are interested. You can personalize PointCast for particular categories in business, industry, politics, and sports. You can also choose company specific news, including stock information and recent press releases. The weather feature lets you choose cities to monitor, along with various types of national maps. The interface is excellent, although you have to put up with distracting animated advertisements while you peruse the news articles. In my next column I will discuss PointCast and its ramifications. But don't wait to download it; PointCast is one of those programs that will change the way we use computers, and maybe change the world a little. ■

Joseph Lewis Loutzenhiser works for Project A Software Solutions as a Programmer/Analyst. His interests focus around the outdoors and computing technology in the professional, educational, and recreational realms. He resides in Ashland with his wife.

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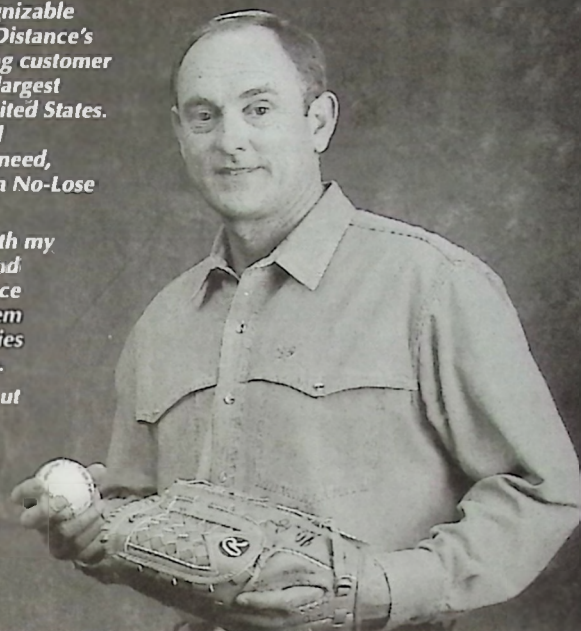
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JEFFERSON OUTLOOK *From p. 7*

exclude Perot is clearer now.

We no longer have a democracy. We no longer hold real elections. We use the rhetoric of democracy. We go through the motions of holding elections. But we make no important choices anymore. That is why so many Americans no longer bother to vote. It is not apathy. Many no longer wish to lend credibility to a process that no longer represents them. Unfortunately, their

absence only strengthens the political oligarchy that is corrupting American civic life. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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TUNE IN

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ON THE SCENE

Manoli Wetherell & Peter Breslow

Postcards from Bosnia, Part II

Last issue, the Jefferson Monthly presented the experiences of NPR reporters Martha Raddatz and Tom Gjelten in Bosnia. Though the Bosnia war is at least temporarily over, peacekeeping forces (including American troops) remain there, and the struggle to rebuild a peaceful country remains—making the issues of properly reporting on it relevant. Here are two more brief perspectives from NPR personnel in Bosnia: New York Bureau Engineer Manoli Wetherell, and Weekend Edition Saturday Producer Peter Breslow.

Sarajevo's Sound Improvements

BY MANOLI WETHERELL



What can you say about a country served by "Maybe Airlines"? Maybe you'll get in and maybe you won't. When I did get in to Sarajevo [in February], I saw a city instead of a war zone. The streets were full of people; shops were open; trams were running; and the street lights were on at night!

Tensions were still high in and around the city, but one of the sharp differences between the besieged city I had known from previous trips and peacetime Sarajevo was illustrated in a park in the center of town. During a trip there, with [Weekend Edition host] Scott Simon in September 1993, a sniper fired on us, forcing us to end an interview. (When we heard those bullets, I did my best to dig to China!) This February, during a starkly

beautiful winter Sunday in that same park, I saw a father with a video camera, taping his child enjoying—perhaps for the first time—sledding down a snow-covered slope.



WHAT CAN YOU SAY ABOUT
A COUNTRY SERVED BY
"MAYBE AIRLINES"?
MAYBE YOU'LL GET IN AND
MAYBE YOU WON'T.

There's been another big change in Bosnia—in addition to improved electrical service: NPR finally has its own High Speed Data-capable satellite phone, which NPR engineer Leo del Aguila brought over in December. It's an Inmarsat-B Earth Station, model "Lynxx," and it lets us transmit compressed digital audio to Washington. There, the signal gets expanded, decoded, and turned into exceptionally high-quality audio. And that means better-sounding radio! So as the quality of life has improved for Sarajevans, so has the quality of audio sent by NPR. Let's hope both trends continue. □

The Glamour of Producing

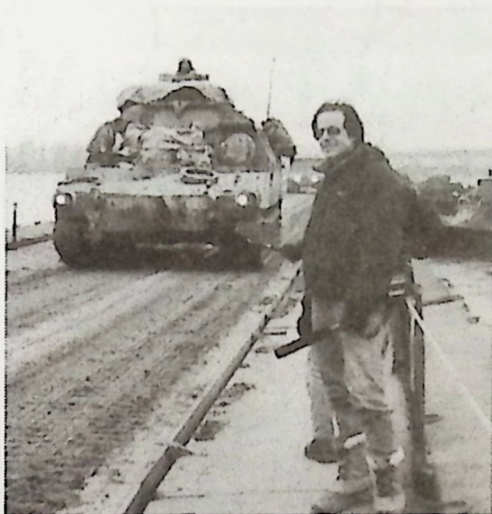
BY PETER BRESLOW

Sometimes just getting to the story is the biggest part of the adventure. I was on my final leg [in December]—over land to Tuzla, Bosnia, from Split, Croatia. At one point, I was only 50 miles north of

Tuzla—where I'd hoped to have Christmas dinner with the rest of the NPR crew. But that route meant passing through Serb-controlled territory, so I took the long way around: three days and 600 miles worth.

This, after careening wildly through Germany in search of camouflage gear, and making a 90-second dash across the tarmac in Bosnia to pick up an NPR satellite phone.

At 6:15 a.m. in the Hotel Split lobby, I met my driver for the penultimate part of my journey to a place outside Sarajevo, where I was to hook up with Tom Gjelten. "Djani" (pronounced "Johnny") drove a burgundy 1970 Volvo. He wore a closely cropped duck-tailed hairdo, a skinny black tie, and a baseball jacket that read "Richmond High School." I dubbed him "Johnny Split."



Peter Breslow

Thus began my white-knuckled ride down the rain-slicked and spectacularly serpentine Dalmatian coast, weaving through endless NATO convoys, passing huge trucks on blind curves. We listened to Pink Floyd and J.J. Cale. Djani calmly reassured me, "It's no problem."

Just north of the devastated town of Mostar, Bosnia—on a dirt bypass we'd taken to avoid a blown-up bridge—the Volvo's exhaust system fell apart. From there, the ride was bit noisy, but again Djani reassured me, "It's no problem." Despite the racket, I made it on time to rendezvous with Tom, who sat behind the wheel of a Russian four-wheel-drive complete with a small Christmas tree strapped to the roof. Djani and I had our tearful good-byes. And Tom and I sped off for Christmas dinner in Tuzla. ■

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To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

One of the curiosities of the last century was the reproducing piano. In the days before high fidelity recording equipment, reproducing pianos of many varieties were used to capture performances by great artists. Many of the original rolls still exist, but very few of the pianos needed to play them. With assistance from the Steinway company comes a radio program dedicated to honoring those gems of the past. Acclaimed *New York Times* critic Harold C. Schonberg hosts *Earwitness*, a look at the legacy of reproducing pianos. The series begins Sunday, November 17, at 2pm.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Join hosts Michael and Justine Toms on *New Dimensions*, as they focus on thinkers on the leading edge of change, every Sunday at 4pm. This month's guests include Carolyn Myss, with whom they'll discuss *Healing with Spirit and Intuition* on November 24.

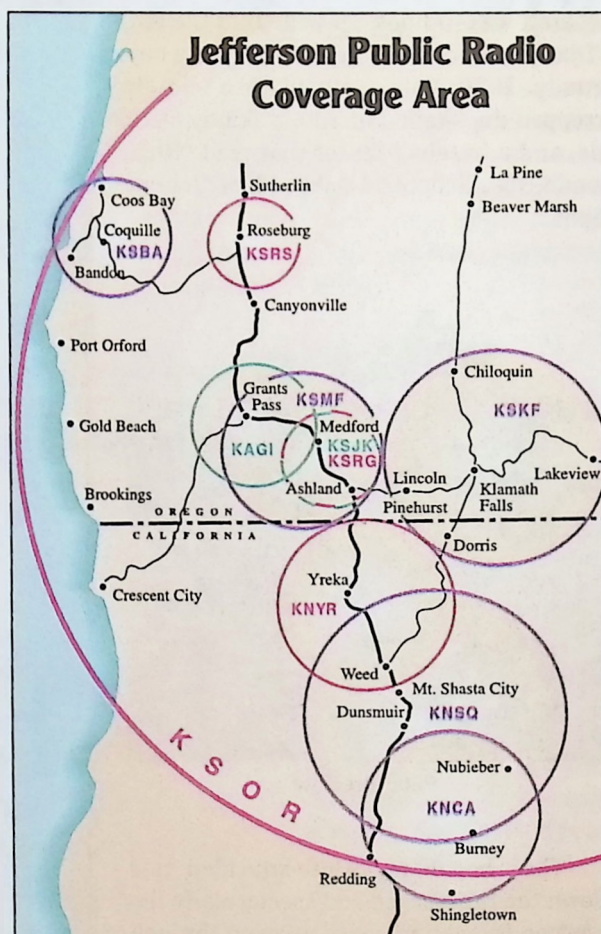
News & Information Service

KSJK / KAGI

Russell Sadler tells you everything you need to know about elections, ballot measures, and more, on the *Jefferson Exchange*, weekdays at 9am. You can tell him what you know, too.



Russell Sadler



Volunteer Profile: Lynette Marker

Lynette drives to Ashland from Ferry Point—which is about twenty miles west of Happy Camp on the Klamath River highway—almost every Friday, just to volunteer her time to work on the air. That's how dedicated JPR volunteers can be!

Lynette works for the U.S. Forest Service. She says she decided to volunteer at JPR "because I enjoy listening to the radio so much. And who knows? It might lead to a new career!"



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Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND
KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSOG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 Casual Concerts	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Finland Festivals Earwitness (beg. Nov. 17)
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Jazz at Lincoln Center (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Weekly Edition	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	10:00 Jazz (Mon-Thurs)	N. CALIFORNIA STATIONS ONLY:	
4:00 All Things Considered	Jazz Revisited (Fridays)	10:00 Living on Earth	10:00 Jazz Sunday
6:30 Jefferson Daily	10:30 Vintage Jazz (Fridays)	10:30 California Report	2:00 Jazz Profiles
7:00 Echoes			3:00 Confessin' the Blues
9:00 Le Show (Mondays)		11:00 Car Talk	4:00 New Dimensions
Selected Shorts (Tuesdays)		12:00 West Coast Live	5:00 All Things Considered
Jazzset (Wednesdays)		2:00 Afropop Worldwide	6:00 Musical Enchanter Radio Theater
		3:00 World Beat Show	6:30 Folk Show
		5:00 All Things Considered	9:00 Thistle & Shamrock
		6:00 World Café	10:00 Music from the Hearts of Space
		8:00 Grateful Dead Hour	11:00 Possible Musics
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	6:00 People's Pharmacy (Mondays)	6:00 BBC Newshour	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Larry Josephson's Bridges (Tuesdays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Tech Nation (Wednesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	New Dimensions (Thursdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	Parent's Journal (Fridays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	7:00 The Newshour with Jim Lehrer	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	8:00 BBC World Service	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)		12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
To be announced (Thursday)		2:00 Commonwealth Club	
Real Computing (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	
5:30 Pacifica News			

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES

Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850

OREGON OUTLOOK/JEFFERSON EXCHANGE
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

Baltimore Symphony Travelers Group Casual Concerts

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Finland Festivals

2:00-3:00pm (Begins November 17)

Earwitness

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

HIGHLIGHTS

NPR World of Opera

Nov 2 Fundraising Special

Nov 9 *The Palace* by Aulis Sallinen (World Premiere)
Cast: Jaana Maentynen, Sauli Tiilikainen, Tom Krause, Ritva-Liisa Korhonen. Savonlinna Opera Festival Orchestra and Choir, Okko Kamu, conductor.

Nov 16 *La Finta Giardiniera* by Mozart
Cast: Juliana Rambaldi, William Burden, Philip Cokorinos, Sondra Radvanovsky, Brian Nedvin, Marguerite Krull. Glimmerglass Opera, Stewart Robinson, conductor.

Nov 23 *Lizzie Borden* by Jack Beeson
Cast: Phyllis Pancella, Kelly Anderson, Sheri Greenawald, Victor Barret, Margaret Lloyd, Erin Caves. Glimmerglass Opera, Stewart Robinson, conductor.

Nov 30 *Calisto* by Francesco Cavalli
Lisa Saffer, Drew Minter, Christine Abraham, Bernard Deltre. Glimmerglass Opera, Karen Glover, conductor.

Baltimore Symphony Travelers Group Casual Concerts

All programs hosted and conducted by David Zinman

Nov 2 Mahler: Symphony No. 3. Nancy Maulsby, conductor.

Nov 9 Three pieces by Mozart: Overture to *La Clemenza di Tito*; Piano Concerto No. 27; Symphony No. 41 ("Jupiter"). Richard Goode, piano.

Nov 16 Dzubay: *Snake Alley*; Rachmaninoff: Piano Concerto No. 3; Sibelius: Symphony No. 4. Bruon-Leonardo Gelber, piano.

Nov 23 Block: *Baal Shem* for Violin and Orchestra; Barber: Violin Concerto; Walton: Violin Concerto. Joshua Bell, violin.

Nov 30 Three works by William Bolcom: "Gaea" Concerto No. 1 for Piano Left Hand; "Gaea" Concerto No. 2 for Piano Left Hand; "Gaea" Concerto No. 3 for Two Pianos Left Hand (World Premiere); Tchaikovsky: Symphony No. 5. Gary Graffman and Leon Fleisher, pianos.

St. Paul Sunday

Nov 3 The Chicago String Quartet. Bartok: Quartet No. 2; Mozart: Quartet No. 21; Ravel: Quartet in F.

Nov 10 The Debussy Trio. Works of Debussy, Neill, Crockett, and Mays.

Nov 17 Frederick Chiu, piano. Works of Chopin and Prokofiev.

Nov 24 Sanford Sylvan, baritone; David Breitman, piano. Songs of Schubert, Ravel, Harbison, Wolf.

Finland Festivals

Nov 3 Rautavaara: *Fiddlers*, Op. 1; *Lorca Suite*; *Angel of Light*. Izumi Tateno, piano; Finnish Radio Chamber Choir, Helsinki Philharmonic Orchestra, Leif Sgerstam, conductor.

Nov 10 Crusell: Concertante in B-flat; Mozart: Symphony No. 40. Tapiola Sinfonietta, Osmo Vanska and Jean-Jacques Kantorow, conductors.

Earwitness

Hosted by Harold C. Schonberg

Nov 17 Vladimir Horowitz

Nov 24 Women of the Piano

FEATURED WORKS

* indicates composer's birthday

First Concert

Nov 1-7 JPR Fund Drive

Nov 8 F Part: Littany

Nov 11 M Chadwick: String Quartet No. 1

Nov 12 T Dohnanyi: Cello Sonata Op. 8

Nov 13 W Dvorak: Piano Trio Op. 26

Nov 14 Th Rachmaninoff: Liturgy of St. John Chrysostom

Nov 15 F Respighi: Three Botticelli Pictures

Nov 18 M Herbert: Cello Concerto

Nov 19 T Bartok: Violin Sonata No. 1

Nov 20 W Haydn: Symphony No. 22 ("Philosopher")

Nov 21 Th Copland: Duo For Flute and Piano

Nov 22 F Stravinsky: Violin Concerto

Nov 25 M Vaughan Williams: Oboe Concerto

Nov 26 T String Quartet D. 87

Nov 27 W Villa-Lobos: Bachianas Brasileiras No. 4

Nov 28 Th Mendelssohn: Symphony No. 5 ("Reformation")

Nov 29 F Vivaldi: *Il Gardelino*

Sisklyou Music Hall

Nov 1-7 JPR Fund Drive

Nov 8 F Beethoven: Symphony No. 6 ("Pastoral")

Nov 11 M Schumann: Violin Concerto

Nov 12 T Mozart: Clarinet Quintet

Nov 13 W Chopin: Piano Sonata No. 3

Nov 14 Th Brahms: Violin Sonata No. 3

Nov 15 F Elgar: *Enigma Variations*

Nov 18 M Mendelssohn: Symphony No. 4 ("Italian")

Nov 19 T Schubert: *Six Moments Musicaux* D. 780

Nov 20 W Kodaly: *Hary Janos* Suite

Nov 21 Th Gliere: Symphony No. 3 (*Ilya Muromets*)

Nov 22 F Bach: Keyboard Partita No. 1

Nov 25 M Mozart: Piano Quartet No. 2

Nov 26 T Beethoven: "Waldstein" Sonata

Nov 27 W Rachmaninoff: Symphony No. 2

Nov 28 Th Dvorak: Symphony No. 9 ("From the New World")

Nov 29 F Handel: Concerto Grosso Op. 6 No. 6



Joel Block and Deborah Byrd host
Earth & Sky.



STATE FARM MUSIC HALL

Monday-Friday 7pm
Saturday 7pm
Sunday 6pm
on

CLASSICS & NEWS



SOUND MONEY



Bob Potter hosts this
weekly program of
financial advice.

Saturdays at 8am & Sundays at 10am

News & Information



URL Directory

Ashland Schools

<http://www.jeffnet.org/ashland>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

Project A

<http://www.projecta.com>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

Southern Oregon Visitors' Association

<http://www.sova.org>

Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Maria Kelly. Includes NPR news updates at a minute past each hour. Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:30-4:00pm

Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm

Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm

Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm

Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-10:00pm

Thursday: Jazz at Lincoln Center

9:00pm-10:00pm

Friday: Riverwalk: Live from the Landing

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazz Thursday

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both *All Things Considered* and *Morning Edition*. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

TUNE IN



Sundays 10am on Rhythm & News

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset

- Nov 6 Irakere in California
- Nov 13 Christian McBride Quartet in Puerto Rico
- Nov 20 Leon Parker at the Knitting Factory
- Nov 27 Danilo Perez and James Carter at "Freedom Jazz"

AfroPop

- Nov 2 Zimbabwe Dance Party
- Nov 9 Megaconcert in Dakar Senegal
- Nov 16 Another Great Year in Brazilian Music
- Nov 23 The Moroccan Mosaic
- Nov 30 Caribbean All-Stars, Live

Marian McPartland's Piano Jazz

- Nov 3 Jon Hendricks
- Nov 10 Michael Franks
- Nov 17 Gary Burton
- Nov 24 Eden Atwood

Confessin' the Blues

- Nov 3 Independent Labels, Part II
- Nov 10 They Called Him the Wolf
- Nov 17 Deep Down in Texas
- Nov 24 Blues Ballads

New Dimensions

- Nov 3 *The How and Why of the Human Aura* with Rosalyn Bruyere
- Nov 10 *Natural Creativity for Organizations* with Margaret Wheatley and Myron Kellnor-Rogers
- Nov 17 *Holistic HIV Treatment* with Jon Kaiser, M.D.
- Nov 24 *Healing with Spirit and Intuition* with Carolyn Myss

Thistle & Shamrock

- Nov 3 Celtic Folklore
- Nov 10 Smiddy Made
- Nov 17 Celtic Connections
- Nov 24 Rising Scots

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

TURKEY TORTILLA SOUP

(serves 4)

- 12 Oz. Turkey breast, cut into 1-inch cubes
- 1 Tbsp. Olive oil
- 2 Large Onions
- 1 Can Diced green chilies (4-oz.), drained
- 1 tsp. Chili powder
- 1 tsp. Cumin, ground
- 1 Large Garlic clove, minced
- ½ tsp. Oregano, dried and crumbled
- ¼ tsp. Cayenne pepper
- 6 Cups Chicken stock or broth
- 1 Can Plum tomatoes (16-oz.), diced coarsely (juices reserved)
- 1 Cup Frozen corn kernels, thawed
- ½ Cup Cilantro, freshly chopped
- 1 Cup Parsley
- Salt & Pepper
- Baked tortilla chips, broken up into large pieces

In large saucepan, heat oil over medium-high heat. Saute onion until translucent. Add in chilies, chili powder, cumin, garlic, oregano, and cayenne pepper and stir for 1 minute. Add stock, tomato and tomato juices, bringing mixture to a near boil. Add turkey and simmer for 3 to 5 minutes, until turkey is cooked through. Mix in corn and cilantro, simmer 1 minute. Salt and pepper to taste.

Calories 17% (333 cal) • Protein 78% (40 g)
Carbohydrate 7% (26 g)
Total Fat 11% (8.6 g) • Saturated Fat 7% (1.86 g)

Calories from: Protein, 47%; Carbohydrate, 31%; Fat, 23%.



Marian McPartland with Jon Hendricks.

Want someone
to tell you
a story?

Selected Shorts

features some of this country's finest
actors reading short stories.

Recorded live at New York City's
Symphony Space.

Tuesdays
at 9pm
on
Rhythm &
News Service



confessin' the blues

Featuring
the Rich
Recorded
Legacy
of
American
Blues

Join host
Peter Gaulke

Sundays at 3pm on
JPR's Rhythm & News Service

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am
Monitor Radio

The latest national and international news from the radio
news service of the *Christian Science Monitor*. Includes:

7am-9am
The Diane Rehm Show

The most prestigious public radio call-in talk show in Wash-
ington, D.C. is now nationwide! Thought-provoking inter-
views and discussions with major newsmakers are a hallmark
of this live, two-hour program.

9:00-10:00am
Russell Sadler's Jefferson Exchange
Political commentator Russell Sadler hosts this live call-in
devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.
Monitor Radio

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez
hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program whose topics
range from politics to poetry, from the environment to teen-
age issues—and more.

TUESDAY
Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY
To be announced

FRIDAY
Real Computing

Computer expert John C. Dvorak demystifies the dizzying
changes in the world of computers.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service.
(Repeats at 5:30pm)

2:00pm-3:30pm
Monitor Radio

The afternoon edition of the daily news magazine from the
radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broad-
casting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and
international news.

6:00PM - 7:00PM

MONDAY
People's Pharmacy

TUESDAY
Larry Josephson's Bridges

Repeat of Saturdays broadcast.

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly pro-
gram, host Bobbi Connor interviews experts in education, med-
icine, and child development for helpful advice to parents.

7:00pm-8:00pm
The Newshour with Lehrer

The audio of the award-winning PBS TV news program, pro-
vided with the cooperation of the Newshour and Southern
Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Inside Europe

A weekly survey of European news produced by Radio
Deutsche Welle in Cologne, Germany.

7:00am-8:00am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced
by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice.
(Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



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JEFFERSON ALMANAC

Charles Kocher

Coffee Stains

Forty years later, I still remember my prim grandmother tinkling her spoon in a china cup as she mixed cream and two Saccharin tablets into her mid-morning coffee. Her spot at the table looked out toward her fuchsias and roses. My place was across the table, spilling extra cream and sweetener into my first taste of coffee.

Grandma's ritual had nothing to do with me. I was simply tagging along, mimicking small parts of her daily routine: Gardening chores, walks to the store, polite visits from her sister, an afternoon nap and jigsaw puzzles.

There are coffee-colored scars on my skin from another early encounter with America's favorite brew. To encourage better manners, elbows on our family table could be jabbed by a fork. To fill my father's bottomless cup, the shiny percolator brewed on the kitchen table. Both house rules lost favor the day a jabbing fork toppled the perking pot, spilling hot coffee into my lap. I don't have many memories of my father touching me, but I do recall how gently he worked a needle in to drain the blisters.

Coffee didn't become my personal habit until college, when a job tending vending machines required a midnight hike along a winter-whipped mile of Lake Michigan. The mechanical brew was weak tan stuff, but anything hot and free was welcome warmth. Nor did midnight caffeine hinder sleep; the noisy routines of '70s dorm life kept me up until hours that only God ever sees.

In college, my lakefront view and Copland's "Appalachian Spring" could break through any writer's block. But those tools weren't available in the windowless Boise newsroom. I quickly learned that walking out for coffee could break my concentration

long enough to settle a thought, choose a phrase or rehearse questions for a reluctant source.

Those stalling tactics weren't the only tricks I learned. Coffee rituals, I discovered, could be a social tool — a favor carried back for a boss, a conversation with the late-night police shift, and the establishment of rank at a power lunch. I don't remember en-

joying coffee during those years — only using it to send out signals.

Until I met my wife. Coffee was also a social ritual in the household where we courted. The freshly roasted beans were blended by hand and displayed in a huge copper bowl alongside the kitchen hearth. It was only brewed after dinner — at least until I became brave enough to ask for extra doses. It

was served only in matching cups or mugs — the proper set for different hours, various rooms, or passing seasons.

That summer's flavor was certainly enhanced by the mood. By Christmas we were scouting for jewelry stores and good coffee. By April, our wedding guests blessed us with multiple grinders and drip machines.

Espresso had not yet flooded the Northwest. We discovered those more intense liquid flavors in Europe. The bakery confections that made cheap meals always came with the strongest available brew. We learned about French press in Norway. We escaped snow in a Danish coffee shop. Once was enough for the pre-sweetened espresso on Italian trains. Friends redeemed Italian tastes with their stove-top espresso maker. We brought home our own brewer — with extra rubber seals for insurance.

We needn't have worried; European fla-

vors followed us home. Much to our chagrin, our coffee snobbery became the rage. Whole beans are no longer a treat, but a staple. No longer do we search for any good coffee, but the best coffee among many choices.

At home, Americanos and lattes are both automatic morning fuel and relaxing after-dinner routine. Too often, I find cold cups in the car, by the computer, or on the floor next to a comfortable chair. On a good day, they become iced coffee; on a bad day, I knock them over wrestling with the dog.

I refuse, however, to let the robust flavors of the best coffee fade behind household habits. We still chase the elusive best around the world. (In Ecuador, they drink only instant. In Indonesia, fine grind is mixed with hot water from the tap — and then must cool off and settle. The Japanese make coffee gelatin with marshmallows.) Two flavors stand out against the drips and grinds, stains and slurps, mugs and mochas. One is readily available; the other is not.

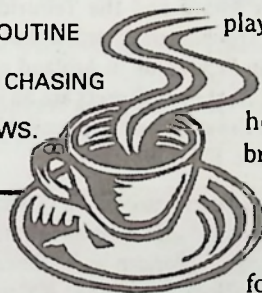
In Miami's Little Havana, they ask gringos like me what kind of coffee you really want. The right answer is rewarded with two-tablespoon servings of jet black medicine for my very soul. Starbucks will never break my loyalty to Cafe Cubano.

The best Northwest flavor is not even for sale from Seattle's best baristas. Camp coffee — any available grind thrown into any convenient pot — is never reliable. You can end up spitting out grounds, burning your tongue, wrinkling your nose and using the leftovers to douse the campfire. Or you can take a simmering sip, grin as you tousle your kids' hair, offer a small kiss to your wife, and bless the stars.

Grandma taught me more than gracious manners and planting fuchsias. The best rituals of life can surprise you with magic endings — jackpots for sticking with the routine rather than chasing rainbows. But I can still remember the taste of chances taken by chasing after pots of gold in strange places. Both ways can win — some are just more predictable than others. ■

Charles Kocher has watched the tides come and go along the Oregon Coast for more than 20 years, and now is publisher of the *Curry Coastal Pilot* in Brookings.

THE BEST RITUALS OF LIFE
CAN SURPRISE YOU
WITH MAGIC ENDINGS —
JACKPOTS FOR STICKING
WITH THE ROUTINE
RATHER THAN CHASING
RAINBOWS.



ROGUE VALLEY

Theater

◆ Oregon Cabaret Theatre presents the return of *The Mystery Of Irma Vep* by Charles Ludlam. A British lord and his new wife, eccentric servants, werewolves, vampires, a mysterious intruder, an ancient Egyptian princess roused from her tomb—these and other characters are all played by just two actors in this quick-change *tour-de-farce*. The show can be seen through November 3. Showtime is 8pm Thursday through Sunday as well as Sunday brunch matinees at 1pm. (541)488-2902.

Music

◆ One World Series and the SOSC Program Board present The Sabri Brothers, playing *qawwali* (devotional music of the Sufis) on Monday, November 11 at 8pm in the SOSC Music Recital Hall. Seating is reserved; tickets are \$22 (General Public) and \$11 (SOSC Students). The 4th annual series continues with David Grisman and Martin Taylor playing vintage mandolins and guitars in *Tone Poems: Vintage Voices of the Jazz Age* on Friday, November 15 at 8pm in the SOSC Britt Ballroom. General admission only; ticket prices are \$22 (General) and \$14 (SOSC Students). (541)552-6440.

◆ Cosy Sheridan, winner of the Kerrville Folk Festival's New Folk Award and the Telluride Bluegrass Festival's Troubadour Award, will perform at the Unitarian Fellowship in Ashland on Saturday, November 16 at 8pm. Tickets are \$8 in advance and \$10 at the door and are available at Cripple Creek Music. (541)482-4154.

◆ Ancient Future, a world fusion band that blends rhythms and exotic sounds from around the world, including Indian, African and Balinese elements, returns to Ashland on Sunday, November 17 at 7:30pm at the Unitarian fellowship. Tickets are \$10 in advance and \$12 at the door and are available at Cripple Creek Music. (541)482-4154.

◆ The Freedom Singers, led by Iris Lambert, presents *The Peace Makers Concert* on Friday, November 23 at 7:30pm at Carpenter Hall in Ashland. (541)488-0865.

◆ Musical Events at SOSC presented by the Music Department include the following: Concert: SOSC Music Keyboard/Faculty on November 1 at 8pm; Concert: Rhett Bender, Saxophone on November 4 at 8pm; LPAC: Sabri Brothers on November 11 at 8pm; Youth Symphony of So. Oregon on November 17 at 3pm. All events are held in the SOSC Music Recital Hall. (541)552-6101.

◆ Jefferson Public Radio and the SOSC Program Board present *Vox POP—The Contemporary Singer/Songwriter Concerts*. Joe Henry starts out the season on Friday, November 22 at 8pm in the SOSC Britt Ballroom. Admission is \$16 (General) and \$8 (SOSC Students). (541)552-6461.

◆ Brentano String Quartet, presented by Chamber Music Concerts, will perform on Friday, November 15 at 8pm in the SOSC Music Recital Hall. Selections will include Mozart's *String Quartet in E Flat Major, K.428*, Berg's *Lyric Suite*, and Brahms' *String Quartet in B Flat Major, Opus 67*. (541)552-6154.



Cosy Sheridan performs at the Ashland Unitarian Fellowship.

◆ Robert Bonfiglio, the world's foremost classical harmonica player, headlines the Rogue Valley symphony's November concert series with *Concerto for Orchestra and Harmonica* by Villa-Lobos and an all American medley by Stephen Foster, and conductor Arthur Shaw continues his Passport to the World theme with music from England, featuring the Youth Symphony of So. Oregon strings. Performances are November 22 at 8pm at First Assembly of God Church in Grants Pass; November 23 at 8pm at So. Medford High School; and November 24 at 4pm at SOSC Music Recital Hall. (541)770-6012.

Exhibits

◆ *Andy Goldsworthy: Stone Work in America* is being presented by the Schneider Museum through December 14, featuring the environmental art work of one of Britain's most unusual artists. Hours are Tuesday through Friday 11am to 5pm. First Friday of each month 5-7pm. (541)552-6245.

◆ Firehouse Gallery in Grants Pass presents *El Dia de los Muertos* through November 16. First Friday Art Night Reception will be held November 1 from 6-9pm. The Gallery also presents sculpture by Kent Reynolds, November 21 through December 14. (541)471-3525.

◆ The Wiseman Gallery at Rogue Community College presents the work of Susan Knight November 1 through December 13. A First Friday

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Art Night Reception will be held November 1 from 6-9pm. (541)471-3500 ext.224.

◆ *From the Sacred Mountain*, an exhibition of Sumi paintings by Rob Kostka and Gwen Stone will be presented as part of the Asian Arts Group at Dankook Center in Ashland. An opening reception will be held on November 8 from 6:30-8:30pm. A Gallery Talk will be given by Rob Kostka on November 11 at 7:30pm. (541)488-1326.

◆ Hanson Howard Gallery presents a Gallery Group Show for November. First Friday Reception will be held on November 1 from 5-7pm. Gallery hours are Tuesday through Saturday 10:30 to 5:30pm, 11-2pm on Sunday and by appointment. (541)488-2562.

Other Events

◆ Fall Dance classes are beginning at the Dance Arts Center in Medford with Mary Cowden Snyder and her staff. Instruction is available for children age 3 and up, teens and adults, beginners through advanced levels. (541)772-1362.



Andy Goldsworthy: Stone Work in America continues at the Schneider Museum.

COAST

Theater

◆ *Everybody Comes to Rick's* will be presented at the Bay Area's Little Theatre on the Bay in North Bend on November 15-17, 21-24, and 29-30. For information on curtain times and tickets call (541)756-4336.

Music

◆ The Stern-Andrist Duo, a violin and piano team from Southern California, will be presented by Friends of Music on November 17, as the Redwood Theatre Concert Series continues. Music will include favorite solos and sonatas. (541)469-5775.

Other Events

◆ A seven part lecture series is being presented by the Coos Art Museum through November 21. All lectures will begin at 7pm and will be held



Ancient Future performs at the Ashland Unitarian Fellowship.

in the Museum. Admission is free; donations are accepted. The series continues with the following: Nov. 14, Gwen Stone/*Kandinsky*; Nov. 21, Carol Vernon/*You Will Never Again See Nature in the Same Way: the Sculptures of Contemporary Artist Andy Goldsworthy*. (541)267-3901.

NORTHERN CALIFORNIA

Theater

◆ Fall Mainstage Production will be presented at Shasta College Theatre November 7-9 and November 14-16 at 8pm; November 10 at 3:15pm. (916)225-4761.

Music

◆ Yreka Community Theater continues its 20th Anniversary Season and presents Elin Carlson in Concert with pianist Ann Baltz on November 29 at 7:30pm. (916)842-2355.

◆ Redding Symphony opens its 9th Season with melodies from the romantic period. The Gala will be held on November 23 at 8pm. Included will be Mendelssohn's *Italian Symphony #4* and *Piano Concerto in A Minor* by Schumann. Andreas Werz, a German pianist and instructor at Fresno State will be featured. (916)244-5818.

◆ Shasta College will present a Community Jazz Band Concert on Wednesday, November 20 at 7:30pm and a Community Band Concerts on Friday/Saturday November 22 and 23 at 7:30pm. (916)225-4761.

◆ Moscow Boys Choir under the direction of Ninel Kamburg will be presented by the Performing Arts Series of College of the Siskiyous on Sunday, November 3 at 3pm. (916)938-5373.

Exhibits

◆ Special Art Exhibition Selected Works from the Richard L. Nelson Gallery and Fine Arts Collection of UC Davis will be presented by Shasta College's Center for the Arts, Culture and Society through December 12. (916)225-4761.



David Grisman performs as part of the One World Series.



The Sabri Brothers of Pakistan perform as part of the One World Series.

The
Beat
goes on



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RECORDINGS

Eric Alan

Conditions Critical

The relationship between musicians and professional music critics is full of familial conflict and bent emotions. It's a love/hate relationship, full of need, greed, and secret ego lust. Not to mention politics and occasional payola. Behind seemingly innocent one-to-five-star ratings of new albums lies plenty of intriguing dirt.

Contradictions abound: the same career-oriented musicians who rightfully decry the written judgment of their soul creations, who make a cliché of the phrase that "writing about music is like dancing about architecture," almost certainly spend significant time courting those very opinions, and fill their press kits with the most positive ones.

Few on either side deny that being a critic is a parasitic way to make a living. To write about others' creations instead of creating directly: How indirect the thrill! How lousy the pay! How unsteady the work! How dare someone who can't play guitar tell the public who can!

So why be a critic? What strange processes lurk behind the scenes? And why are critics' tastes inevitably out of step with the masses?

I must confess to significant experience with the answers. Not because I've been a professional music critic, per se, but because I've worked the other end of the game. Long before JPR entered my life, I served as Director of Promotions for Kaleidoscope Records (Kate Wolf, the Bobs, the David Grisman Quintet, Bob Wills...), also worked for Holly Near at Redwood Records, and at alternative rock label Good Foot Records. As a consequence, I spent years doing an informal anthropological study of the species *albumus criticoli*, while simultaneously trying to stay sane and rationalize my own strange position, in which I was

expected to get that species to write glowing reviews of records, whether or not I personally liked them.

In an ideal world, critics would be drawn to enter the field solely because of a true love of music and a desire to share that love with others. They would then choose albums for review because they are the most musically deserving. But ideals are

bent by personal warpage, company politics and money—and the higher visibility the writer/magazine, the more serious and likely the bends.

I will not speak of direct payola or name ugly names, lest this column risk libel.

However, while promoting albums, I quickly learned that—beyond pay-

ola—the chance of receiving a decent review in mainstream magazines was too often directly related to whether or not the record company bought display ad space in that magazine. It is no accident that display ads and reviews usually run in the same issues, often side by side. And since the relationships between magazines, newspapers and record companies are ongoing, such mutual economic back-scratching may go beyond an individual album. Display ad purchases for previous albums are likely to increase the chance of a review for a new album on the same label.

Record companies with upcoming albums of interest also tend to get preferential treatment for reviews of current releases—just as they tend to have the least trouble getting paid by distributors—for the critics and their host magazines/newspapers must keep in those companies' good graces, to assure that they'll receive those next releases. The most major mainstream magazines, and a few top individual critics, know their publicity is so valuable that they can treat record companies and musicians

“
ANYONE WHO WOULD
ACTUALLY ATTEMPT TO
REVIEW MUSIC FOR A LIVING
IS DEFINITELY TOO CRAZY
TO BE TRUSTED.”

any way they like, without fear of reprisal—and often arrogantly do so. But with most freelance critics, and in more regional, specialized or otherwise smaller publications, it is less the case. (Though it must also be said that the smaller publications tend to keep a higher level of integrity, and suffer the least pollution by monetary issues, since so little money is involved.) Critics depend on being sent free CDs by record companies, and excessively negative reviews or no reviews at all may result in a critic being removed from a company's promo list. Thus critics are less likely to verbally savage a CD issued by a company from which the critic cares about receiving future music.

A few less-than-scrupulous critics even encourage record company people to send them free CDs, knowing they'll never review them. This is because critics for magazines and newspapers often make far less by writing about music than by selling the CDs they receive to used record stores. And while this is a dirty practice if the CDs are solicited for this purpose, I came to understand the plight of the deluged critic as well. I once asked *San Francisco Bay Guardian* critic Derk Richardson—a true lover of music, a fine writer and a man of integrity—whether he had received the classic Joe Henry album, *Shuffletown*, which was then new, and my favorite album of the time.

"I don't know," he said. "Probably."

He then told me he'd counted sixty-four CDs (plus many LPs and cassettes) he'd received in the past four days alone. And that was in the late 1980s, before the plummeting price of CD manufacturing put the technology in reach of every musician with a wallet, and began a continuing increase in the flood of new releases appearing unsolicited. What's a critic to do? Few abodes in which a music critic can afford to live have room to store that kind of overload. There is barely time to even open the packages, let alone listen to the contents. But at five dollars per CD at the store, there's a lot of income in cleaning house.

The yearning masses begging for attention at a critic's doorstep can lead to an overinflated critic's ego, of course, and many are the critics in the game for the ego boost. Proper ego massage of those critics can have a direct bearing on column inches written. Insult or offend a swollen ego, and chances for an album's review may disappear, regardless of its musical merit.

One of the most dependable facets of

the game is that the critics' tastes will be wildly out of step with popular opinion (i.e., sales figures). "If [critic's name withheld] loves it, it'll never sell," we used to accurately say. I found several reasons for this discrepancy. First, writing about music changes how you listen to it; most critics become more analytical and more focused on the lyrics, which are convenient to quote. Second, critics are exposed to far more music than the average listener, so they're much more desirous of what's different, while the public prefers the familiar. Third, most critics get true joy out of bearing the news of the next exciting new artist; while a few conversely and perversely love to trash popular ones, to prove they're personally above the mainstream. Fourth, an elitist element often exists; a feeling of being a privileged insider with an artist's music when they're not yet popular, which is destroyed when mainstream popularity hits. Fifth, anyone who would actually attempt to review music for a living is definitely too crazy to be trusted. Of course their tastes differ!

Yet musicians and critics share both love and knowledge of music, so their love/hate relationship persists. As media power continues to grow, the relationship of mutual need will not be severed, no matter how bizarre the resulting interactions. *Billboard's* gonzo critic Chris Morris—imagine if Hunter S. Thompson was a nice guy—told a story about being accosted by a certain musician after giving a negative review of his latest record. The artist, encountering Chris at a concert, grabbed his hat and started jumping up and down on it, as a review of the review—quite possibly most incensed because the review was accurate and fair. When the musician's next album came out, Chris gave it a positive review in *Musician*, and publicly listed his hat size. I don't know if restitution was made.

I thank those critics like Richardson and Morris who keep their soul and love of music despite the dirty circus around them. To the others, I'll do unto them as they do unto musicians who don't deserve the abuse, and say: One star. You're worthless. Get a day job. You call that crap art?

And by the way, don't step on my hat.

■

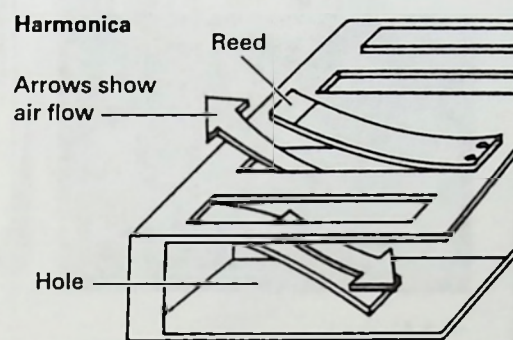
Eric Alan often comes perilously close to reviewing music in the context of editing this magazine. He hopes you'll forgive him.

SPOTLIGHT

From p. 13

players' competition in Japan expected 10,000 participants.

Bonfiglio himself reaches out constantly for new audiences, notably with the Grand Canyon Chamber Music Festival, which he founded with his wife, flutist Clare Hoffman, to "capture in sound what pen and voice are unable to portray. The awe-inspiring Grand Canyon is truly a unique setting for the joyous relationship between musician and artist."



Why did Bonfiglio study his all-American instrument with a Chinese master? The harmonica was inspired by the Chinese *sheng*, which goes back 3,000 years. The two share membership in that small, exclusive branch of the reed family called mouth organs.

Simple science makes the ubiquitous "reed" sound: moving air makes a reed vibrate inside a hollow tube. But each reed instrument has its own unique sound. Is the air blown by mouth (clarinet) or by bellows (bagpipes)? And is the reed fixed (oboe) or free (accordion)? If it's fixed, the reed vibrates against a solid object. If it's free, the reed vibrates in just plain air. Mouth organs have free reeds and—you guessed it—are blown by mouth.

In a harmonica, the reed is usually a thin strip of brass laid in a horizontal slot, or hole. The length of the reed determines its pitch. You move the air by blowing or sucking through alternate holes while you cover the notes you don't want with your tongue. Each hole of Bonfiglio's concert harmonica has four reeds, two for natural notes plus two for chromatic notes.

■

Nancy Golden writes for the Rogue Valley Symphony and the *Lithiagraph*.

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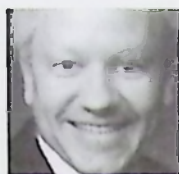
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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Lecuona & Debussy

LECUONA BIS has just come out with Volume 3 of what, so far, has been a superb series of the complete piano music of the Cuban composer Ernesto Lecuona (BIS-CD-794). The set was initiated last year in commemoration of the 100th anniversary of the composer's birth (1895-1963), and features pianist Thomas Tirino.

Tirino is single-handedly responsible for the revival of interest in Lecuona's music, and his interpretations are full of energy, flawless technique, and passion.

Lecuona was dubbed the "Cuban Gershwin" for good reason. His music makes consistent use of Latin-American rhythms and dances. The results sound half popular/half classical — real crossover music.

Volume 3 includes the *Rapsodia Cubana (on Cuban Airs) for Piano and Orchestra*, in which Tirino is accompanied by the Polish National Radio Symphony Orchestra conducted by Michael Bartos. If the Polish orchestra seems like an unlikely choice for Cuban beats, it is no more surprising that Tirino and Bartos are both Americans and that this is all coming out on a Swedish label made in Austria.

Rapsodia Cubana was written for two pianos in 1955 and received its world premiere in that version with the composer at one of the pianos. Lecuona then re-thought the work for piano and orchestra, according to the informative program notes Tirino supplied for this CD. Tirino combined the composer's original two-piano score into one part, "omitting nothing," Tirino says, and worked out a new arrangement. He used as his base a version created by Pablo Ruiz Castellanos, adding a new percussion part and some new orchestration.

"The finale originally intended for the work was never written down," Tirino adds,

"but was recorded by Lecuona as part of another work, *Rapsodia Tropical*." Tirino "transcribed this material from the composer's recording, and re-inserted it into the work."

The results make for a tuneful, joyful, coherent composition. I would never guess that this wasn't Lecuona's sole doing.

The rest of the 78 minutes of music on this recording is devoted to solo piano pieces, mostly collections of dances and waltzes, with two song transcriptions and, of all things, a Cuban polka. Delightful, fun, light music from one end of the disc to the other.

When Tirino and BIS are through with this six-CD series, I would love to see them tackle the complete piano music of a composer I like even better than Lecuona — the late

19th/early 20th Century Brazilian musician, Ernesto Nazareth. Arthur Moreira Lima made incredible recordings of Nazareth's melodious tangos and waltzes for Pro Arte several years ago, but these CDs are now hard to find. The only other Nazareth recordings in a recent Schwann Opus catalog are mixed with other composers.

BIS missed the 100th anniversary of Nazareth's 1863 birth. I hope I don't have to wait for the centenary of his death for this dream CD series. That will be in 2034.

DEBUSSY

I'm not crazy about "New Age" music because what I've heard, although it sets a meditative mood and is inoffensive to the ear, doesn't seem to go anywhere and is devoid of great melodies.

The music of Claude Debussy, on the other hand — although it also establishes reflective, "New Age"-type moods — has clear direction, extraordinary harmonies and wonderful tunes. With music that beauti-

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IN AUSTRIA.

ful, who needs George Winston?

London Records has just issued a double CD album of Debussy's *Preludes, Books 1 and 2*, as performed by the outstanding, young French pianist Jean-Yves Thibaudet (452 022-2). In a bonus, third CD included in the jewel box, Thibaudet is interviewed four times: in English, French, German and Italian. He appears to speak all these languages fluently and has similar comments to make in each one.

This set is Volume 1 of a projected series of Debussy's complete works for solo piano. Thibaudet says that he can record a project like this with Debussy, as he did with Ravel, but could do so with few other composers. This is because, with the exception of the first piano piece Debussy ever wrote, his music is all on a masterpiece level.

I think that's an exaggeration, but this album, which also includes *Deux Arabesques*, *Rêverie*, *Masques*, *L'isle joyeuse* and many other well-known Debussy piano pieces, certainly contains a wealth of great impressionistic piano scores.

The *Preludes* themselves contain many familiar pieces which are well-known by their individual names: *Minstrels*, *La Cathédrale engloutie* ("The Submerged Cathedral), and especially *La fille aux cheveux de lin* ("The Girl with the Flaxman..." I mean... "Flaxen Hair").

Thibaudet's performances reflect his deep feeling for the music, his tremendous knowledge of its nuances, and his extraordinary, precise technique. Sound quality, program notes by Roger Nichols, and packaging are all excellent, too, making this CD set a good candidate for your collection and an excellent gift for any classical music lover who doesn't already have these very special pieces.

My wife has long had the habit of writing down quotes she admires in spiral notebooks. Her collection includes an appropriate comment from Claude Debussy himself: *La musique n'est pas l'expression du sentiment, mais le sentiment lui-même* ("Music isn't the expression of feeling; it is feeling itself.") Thibaudet's Debussy translates this idea into every piece he plays. ■

Southern Oregon writer Fred Flaxman is the classical music columnist for a new, on-line, free Internet magazine, *MusicMatch*, scheduled to make its debut Nov. 15 at www.musicmatch.com. He is also completing his first book, a collection of tongue-in-cheek memoir-essays called *Sixty Slices of Life... on Wry*.

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BOOK REVIEW

Alison Baker

The Demon-Haunted World: Science as a Candle in the Dark

By Carl Sagan

Random House, 1995

Knowing that Ronald Reagan consulted an astrologer on how to govern the country gives me the creeps. Of course, some folks think Hillary Rodham Clinton's imaginary conversations with Eleanor Roosevelt sound wacko, too, but there's a big difference: Clinton knew she was engaged in an act of the imagination. Ronald Reagan didn't. And he was engaging in someone else's act of imagination at that.

I didn't pay much attention to Reagan's attitude toward the stars when it was first revealed, but reading Carl Sagan's *The Demon-haunted World: Science as a Candle in the Dark* made me think about it a little more. As Sagan says, "It's perilous and foolhardy for the average citizen to remain ignorant about global warming, say, or ozone depletion, air pollution, toxic and radioactive wastes, acid rain, topsoil erosion, tropical deforestation, exponential population growth. Jobs and wages depend on science and technology...How can we affect national policy—or even make intelligent decisions in our own lives—if we don't grasp the underlying issues?" Well, Reagan got pretty far.

How many times have we heard people say with great confidence that "technology" will solve our problems? Yet, Sagan tells us, "Of the 535 members of the U.S. Congress, rarely in the twentieth century have as many as one percent had any significant background in science." He adds that the 104th Congress dissolved its own Office of Technology Assessment, the only organization specifically directed to advise Congress on science and technology. If science is so important, why doesn't anyone want to understand it?

Sagan loves science, and he is articulate in telling us why he believes it is imperative that citizens understand what science is. He believes that "the values of science and democracy are concordant, in many

cases indistinguishable." Both, he says, thrive on the free exchange of ideas; both encourage unconventional opinions and vigorous debate; both demand adequate reason, coherent argument, rigorous standards of evidence and honesty.

"Science is more than a body of knowledge; it is a way of thinking," he says. And he offers us a "baloney detection kit"—a framework for critical thinking, "the ability to construct, and understand, a reasoned argument and—especially important—to recognize a fallacious or fraudulent statement." Politely but firmly, he applies his method to a panoply of superstitions and pseudoscience, approaching them rationally and skeptically and debunking every one of them.

Among the subjects he analyzes are alien abductions, crop circles, channeling, the faces of man and God on moon and tortilla, the lost continent of Atlantis, faith healing, recovered memories, crystals, astrology, luck, ghosts, magic, mysticism, mainstream and New Age religions, telekinesis, telepathy, witches, levitation, reincarnation; and he finds no evidence in any of them that convinces him of their validity. It is as uplifting and inspiring a book as I've ever read.

This approach to ideas and beliefs that so many people hold "sacred" is, unfortunately, often hard to find. Sagan considers it part of his job as a scientist to change public attitudes toward science by explaining clearly what science is. To that end he has published numerous books for the general reader, including *The Dragons of Eden* and *Pale Blue Dot: A Vision of the Human Future in Space*. Millions know him as the narrator of the public television series *Cosmos*, which was based on his book of that name, the most widely read science book ever published in English. Parts of *The*

Demon-Haunted World reached 83 million Americans when *Parade* magazine published excerpts. (That *Parade* would publish Sagan's writing among the ads for hundred-dollar dolls and nearly unique plates featuring the images of Elvis and the Pope raises that publication a lot of notches in my estimation.)

I recently had lunch with an acquaintance who announced that she doesn't enjoy reading books "where you have to look up every other word in the dictionary." If that's your criterion for choosing a book, Sagan's for you; the writing is clear and plain, and his logical discussions are liberally sprinkled with anecdotes from his own life. In fact, what makes much of this work convincing and acceptable is the evidence that Sagan is as human as any of us, and that he's aware of why we wish so desperately for some of these religious and superstitious beliefs to be true: they're comforting to us. But Sagan finds, and believes that we can find, comfort and hope in science itself. "There are wonders enough out there without our inventing any."

One of the most interesting statements he makes is that no teacher in his elementary or high school years inspired or even interested him in science. He got his love of learning from his parents. "My parents were not scientists," he tells us. "But in introducing me simultaneously to skepticism and to wonder, they taught me the two uneasily cohabiting modes of thought that are central to the scientific method." In this age of information, on a planet that depends more and more on technology and the science behind it, what better thing to teach your kids than how to think critically about the world?

I don't have any offspring of my own, but if my niece Stephanie grows up to be President, I don't want her to get her ideas about the environment, the economy, about democracy itself by channeling some spirit from three thousand years ago (who would probably speak English, but with an unidentifiable foreign accent). I hope she'll know how to think for herself. ■

Alison Baker practices skepticism in Ruch, Oregon.

POETRY

Jorge the Church Janitor Finally Quits

No one asks
where I am from,
I must be
from the country of janitors,
I have always mopped this floor.
Honduras, you are a squatter's camp
outside the city
of their understanding.

No one can speak
my name,
I host the fiesta
of the bathroom,
stirring the toilet
like a punchbowl.
The Spanish music of my name
is lost
when the guests complain
about toilet paper.

What they say
must be true:
I am smart,
but I have a bad attitude.

No one knows
that I quit tonight,
maybe the mop
will push on without me,

sniffing along the floor
like a crazy squid
with stringy gray tentacles.
They will call it Jorge.

Por fin renuncia Jorge el conserje de la iglesia

Nadie me pregunta
de dónde soy
tendré que ser
de la patria de los conserjes,
siempre he trapeado este piso.
Honduras, eres un campamento de
desamparados
afuera de la ciudad
de su comprensión.

Nadie puede decir
mi nombre,
yo soy el amenizador
de la fiesto en al baño,
meneando el agua en el inodoro
como si fuera una ponchera.
La música española de me nombre
se pierde
cuando los invitados se quejan
del papel higiénico.

Será verdad
lo que dicen:
soy listo,
pero tengo una mala actitud.

Nadie sabe
que esta noche renuncié al puesto,
quizá el traperero
seguirá adelante sin mí,

husmeando el piso
como un calamar enloquecido
con fibrosos tentáculos grises.
Lo llamarán Jorge.

BY MARTÍN ESPADA

Martín Espada was born in Brooklyn in 1957 to parents who had immigrated from Puerto Rico. His poems often tell stories of oppression of one people by another. He has won awards from the National Endowment for the Arts and PEN. His four books are bilingual and include *Trumps From the Islands of Their Eviction*, *The Immigrant Iceboy's Bolero*, *City of Coughing and Dead Radiators*, and *Rebellion is the Circle of a Lover's Hands* (Curbstone Press, 1990) in which this poem appears. Espada will be reading his poetry in Ashland as part of the International Writers Series, appearing at Stevenson Union, SOS, Nov. 19, 1996, 7:30pm.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
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